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CATALOGUE
OF AN EXHIBITION OF

LITHOGRAPHS

BY

WHISTLER

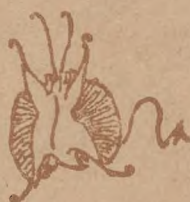
FROM THE COLLECTION OF
THOMAS R. WAY

With an introduction by Thomas R. Way

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4 EAST 39TH STREET

NEW YORK

JANUARY 8 TO JANUARY 30, 1914

SMITHSONIAN
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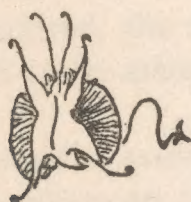
YOU ARE RESPECTFULLY INVITED TO VISIT AN
EXHIBITION OF LITHOGRAPHS BY WHISTLER
FROM THE COLLECTION OF THOMAS R WAY
FROM JANUARY 8TH TO JANUARY 31ST 1914
4 EAST 39TH STREET FREDERICK KEPPEL & CO

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WHISTLER had been many years established in London before the writer's father met him and explained the methods and procedure of the art of lithography to him in 1878; previously he knew little or nothing about it, but from that date up till 1896 he worked intermittently, drawing, as far as can be seen, some one hundred and sixty-three subjects. These contain such a variety of interests and of treatment, from the slightest of delicate sketches to the most elaborately wrought lithotints, that some at least cannot fail to interest and charm even the most obdurate philistine.

To the casual student who begins to take an interest in, and perhaps collects prints, lithographs offer a curious difficulty. One often hears the remark about a lithograph, especially if it is slight in execution, that it is a pencil sketch; and this feeling of freshness and spontaneity is peculiarly characteristic of all Whistler's lithographs. There is too, naturally, the softness of the chalk line drawn upon a rough or fine-grained surface which is so different to the bitten-in line of an etching. Proofs of this character are so different from the appearance say of a "Thames" plate that some would-be collectors might think such works unworthy the dignity of collecting; but when once the taste for doing so is acquired, the most delicate subjects will be found to be among the most fascinating.

In the great memorial collection at the New Gallery in London, where an almost complete set of the lithographs was shown upon one wall, the dominant character of them was to be found in their tenderness, their delicacy of tone. Whistler used to have an expression—"fair"—which in early times he was very fond of saying. He used it frequently then of his lithographic proofs; he wished them to be "fair"—that is, delicate or blond. Now, although it is many years since he started doing these works, they are not very well known—certainly not as well known as they should be.

Among these there are some few so rare, yet so very desirable, that they will be most difficult to obtain. Considering that the total number is so many less than that of his etchings and dry-points, the variety of subjects which he has treated is remarkable; it is at least as wide. Indeed, there is no monotony in looking through the whole collection at one sitting, and after long study it is the writer's firm conviction that in the reproductive side of his art, Whistler did his best work in his lithographs. The technique of the art is so simple and the facilities so great that you have his mind expressing itself at once, each stroke thought out and put down exactly as he wished. And this great facility is also the great difficulty of the process, because if the mind using it is hesitating, if it does not quite know what it wants to do, so surely will its weakness and fumbling appear in the proof. Again, if there is any attempt to be smart and clever, these things will be in the proof, too, and there is no blaming any one else. The printer, if he knows his business, will get from the stone exactly what the artist has put there, neither more nor less; and certainly in Whistler's proofs this was the case while he was alive to supervise his printing. He was particular, too, as he should be, that there was no sign of deterioration. He fixed the limit at one hundred proofs, but there were not very many of his lithographs of which this number were printed, while of many the numbers were very small indeed.

THOMAS R. WAY.

A NOTE ON THE NUMBER OF IMPRESSIONS PRINTED

QUOTING from Mr. Way's introduction to the Lithograph Catalogue:

“A few months after the issue of the first edition of the catalogue, Whistler broke off his long friendship with the author and his father, and withdrew all the stones upon which his drawings were from his printer's keeping. They remained in the cellars of his solicitors until about a year after his death, when an edition of twenty-five proofs was reprinted from certain of them by Mr. Goulding for his executrix, and the drawings erased from the stones. . . . (From *The Print-Collector's Quarterly*.) But of some few subjects which he drew in Paris and of which the stones appear to have passed out of his hands, there are on the market proofs, so called, which he certainly would not have allowed to appear, so worn are they.

“Now, lithographic stones with drawings upon them require attention from time to time, especially if they be grained stones, as the greater part of Whistler's were, else the ink dries too hard, so that when they are next taken in hand after a long interval they are liable to suffer serious deterioration in the effort made to recover the printing qualities. The delicate work weakens by neglect, and the stronger parts are apt to become over-strong in the printer's effort to recover the weaker. The result is a muddy, heavy-looking print when compared with an early proof. It is most desirable that the whole edition of a lithograph should be printed at once as soon as the artist is finally satisfied with the proof. Unfortunately Whistler treated his lithographs as he would his etchings where no harm could come by pulling three or four proofs and putting the plate aside. He generally ordered a few proofs from a number of subjects, repeating the supply as his stock was absorbed. So few proofs were taken of many of the subjects that these must have inevitably become exceedingly rare should the stones have suffered harm; and it is to be feared that this actually did happen to a considerable number, as only fifty-five out of almost one hundred subjects handed over to Whistler's solicitors were exhibited at Mr. Dunthorne's gallery in 1904 when he showed the reprints. These fifty-five are indicated in the catalogue. A record had been kept as long as they remained in Mr. Way's charge of the number of proofs which had been pulled, so that it has been possible to indicate at least approximately the number of each subject printed.

“Several of the later drawings had been issued in very large numbers by various periodicals. In the WHIRLWIND

three were printed, viz.: *The Winged Hat*, *The Tyresmith*, and *Maunder's Fish Shop*. The ALBEMARLE issued *Chelsea Rags*; the STUDIO, the *Gants de Suède*, the *Long Gallery*, *Louvre*, *La Robe Rouge*, the *Savoy Pigeons*, and *The Smith's Yard*; the ART JOURNAL, the *La Bonnes*, *Luxembourg*, and *Little Evelyn*; and the PAGEANT, *The Doctor*. But the numbers for these publications were not printed from the original stones, three or four transfers being taken from them and put on other stones for the printing. L'ESTAMPE ORIGINAL issued a very limited number of the *Draped Figure Seated*; the portrait of *Stephane Mallarmé* was printed in Paris as a frontispiece to a volume of the poet's works; and the *Girl with Bowl* in the L'IMAGIER."

CATALOGUE

1 Study, Figure of a Lady Standing. (Way No. 1)

Done in 1878. Eight proofs printed and drawing erased.

2 Limehouse. (Way No. 4)

Done in 1878 at Limehouse on the stone direct. First state, before some of the sky was scraped out and the buildings darkened. Only a few printed.

3 The Same.

Second state. Thirty-five proofs printed and the drawing erased.

"Even among themselves the prints show great differences, the artist passing from the silvery atmosphere of the *Early Morning* to the firm definition of the masculine portraits, from the full rich blacks and interesting modelling of the *Limehouse* to the richness and detail of the *Thames*."

Elisabeth Luther Cary.

4 Nocturne. (Way No. 5)

Done in 1878. One hundred proofs printed and drawing erased.

"To begin, we will take one of the earliest, the lithotint *Nocturne*, done in 1878. A stone was prepared with a rectangular space of half-tone about seven by ten inches for him to experiment upon, and he started with the remark 'Now, let us see if we can remember a Nocturne,' and thinning out his ink, proceeded to lay broad washes across the stone. The subject he drew was the familiar Chelsea Reach of the river opposite to his house in Lindsay Row, and he completed it at one sitting—or standing, rather, for he always stood to work. When the ink was quite dry he delicately scraped out the lights reflected in the river and the steam which is being blown off from the steamers anchored for the night in front of the dark buildings. Now if this had been water-color upon paper, it would have been as simple as it seems; but in the lithographic process it is necessary to put down at once the right tone with one stroke and not to disturb this by retouching until it is quite dry, which takes a long time to do. He made no retouching at all, and when he had finished, the drawing was ready for its etching to deposit the grease in the stone, and then to pass to the printer, for until etched the grease remains on the surface and will not print. The result was a triumph, both technically and artistically. All the proofs were printed upon thin

sheets of Japanese or gray-tinted paper mounted upon larger sheets of French plate paper. There were only a few trial proofs on the Japanese paper, as he preferred the tone of the gray, and in this form one hundred were printed and published. Its mystery and poetry will compare not unfavorably with the painted Nocturnes themselves."

T. R. Way, *The Print-Collector's Quarterly*,
Vol. III, No. 3.

5 The Toilet.

(Way No. 6)

Done in 1878. First state.

"The first state of *The Toilet*, of which about twelve copies were printed, is very rich in color, with a strong light scraped on the body, and some light scraping on the skirt. The figure was afterwards greatly lightened throughout with successive scrapings and re-etchings, but few prints being pulled in these states."

T. R. Way, *Lithograph Catalogue*.

6 The Same.

Second state, with changes mentioned above.

7 Early Morning, Battersea.

(Way No. 7)

Drawn in 1878 for *Piccadilly* but never published. Second state.

"The first state, of which about twelve copies were printed, is so dark as to represent a time before dawn. The broad washes of ink laid on the prepared tint are seen to have run together in places, and to have lost the drawing, especially over the distant bridge. There is hardly any indication of scraping. The artist then took the stone in hand, and by two further states he scraped away the unnecessary darks and recovered the drawing; after each scraping the subject was further relightened until the perfect silvery quality was attained. Only two or three proofs of these states were pulled."

T. R. Way, *Lithograph Catalogue*.

8 The Same.

Late state.

"It was the same with one of his earliest lithotints as *Early Morning*, drawn in 1878; it came as dark as a Nocturne at first, but he stuck to it and lightened it again and again until he made the most delicate and silvery print imaginable. Of this there were about fifty copies preserved, a large number having been printed for 'Piccadilly,' but not published, as the magazine died."

T. R. Way, *The Print-Collector's Quarterly*,
Vol. III, No. 3.

9 The Tall Bridge.

(Way No. 9)

Done in 1878. Twelve proofs printed and drawing erased.

"He used lithotint also without the prepared half-tint for three of his earliest efforts, and an interesting example is *The Tall Bridge*, also drawn and printed for 'Piccadilly' but not used; in this instance it is doubtful if half a dozen copies exist beyond the twelve proofs on mounted Japanese paper. It is a tall drawing of two piers of the very quaint old wooden Battersea Bridge, which he pictured so often with the brush, the needle and the chalk.

The structure is drawn with firm chalk lines and washes of delicate tone laid over the whole to draw it together, very much as he made a painting in ink upon his Venice plates, only with this difference—that he needed to repeat the painting for each impression of the etching, while what he did upon the stone repeated itself automatically in the printing. Some proofs were pulled in a pale brownish color, and are particularly beautiful.”

T. R. Way, *The Print-Collector's Quarterly*,
Vol. III, No. 3.

10 Gaiety Stage Door. (Way No. 10)

Done in 1879. One hundred proofs printed and drawing erased.

11 Victoria Club. (Way No. 11)

Done in 1879. One hundred proofs printed and drawing erased.

Signed by Whistler with the “Butterfly” in pencil.

12 Old Battersea Bridge. (Way No. 12)

Done in 1879. One hundred proofs printed and drawing erased.

13 Reading. (Way No. 13)

Done in 1879. One hundred proofs printed and drawing erased.

14 The Fan. (Way No. 14)

Done in 1879. Ten proofs printed and drawing erased.

15 Entrance Gate, St. Bartholomew's. (Way No. 16)

Done in 1887. Twelve proofs printed.

“Sometimes it has been, not before a church, not before a river, but in a tiny court, as at Cloth Fair, at an *Entrance Gate* as to St. Bartholomew's, in front of a theatre, that Whistler has noted a chance beauty of line, or of form, or of shadowy depths through gaping door or window.”

Elizabeth Robins Pennell, *Whistler, the Master of the Lithograph*.

16 Chelsea Rags. (Way No. 22)

Done in 1888. Thirteen proofs printed by Way, twenty-five by Goulding, and drawing erased.

“And his interest in London has not been restricted to the Thames. Seeing the beautiful, where other men might be discouraged by dullness, he has taken his subject, now in the little cheap shop opening a low window upon the street, now in the forgotten church hidden away in a lonely square. And *Chelsea Rags*, the *Shops of Chelsea*, the *Drury Lane*, as well as *The Butcher's Dog*, are impressions of vague Rembrandtesque interiors where figures, grim or graceful, peer from out deep shadows—shops as lovely in his prints as the halls of a Veronese, or the palaces of a Claude.”

Elizabeth Robins Pennell, *Whistler, the Master of the Lithograph*.

17 The Winged Hat.

(Way No. 25)

Done in 1890. Twenty-eight proofs printed by Way, twenty-five by Goulding, and drawing erased.

"As in Mr. Whistler's rare little etching of the slightly draped, cross-kneed girl stooping over a baby, one enjoys, in *The Winged Hat*, the suggestion of delicate tone on the whole surface: the working of the face is particularly noteworthy by reason of the subtle way in which the draughtsman has suggested, by means of the handling of his chalk, a different texture."

Frederick Wedmore, *Fine Prints*.

18 Gants de Suède.

(Way No. 26)

Done in 1890. Twenty-eight proofs printed by Way, twenty-five by Goulding, and drawing erased.

19 The Tyresmith.

(Way No. 27)

Done in 1890. Eight proofs printed by Way, twenty-five by Goulding, and drawing erased.

20 Maunder's Fish Shop, Chelsea.

(Way No. 28)

Done in 1890. Twenty-eight proofs printed by Way, twenty-five by Goulding, and drawing erased.

"And could character be more keenly observed and felt, more convincingly rendered than their figures: the delicious little child, thrilling with excitement, craning her neck for one look upon the wonders of the *Fish Shop*, or the heavy alert bull-dog that keeps the street for the butcher."

Elizabeth Robins Pennell, *Whistler, the Master of the Lithograph*.

21 The Dancing Girl.

(Way No. 30)

Done in 1890. Thirty-two proofs printed by Way, twenty-five by Goulding, and drawing erased.

"*The Dancing Girl* is a typical example drawn with the fewest lines of the grayest color, yet so clearly and so firmly put down—the little figure, so full of suggested movement, seems to be but a passing thought of his mind."

T. R. Way, *The Print-Collector's Quarterly*,
Vol. III, No. 3.

"Note also the figures, the *Little Nude Model Reading*, the *Mother and Child*, the *Model Dancing*, and many others. The dainty firmness of the forms and the lightness of the draperies, the instinct for charming pose and line, the spontaneous touch—in none of Whistler's paintings or drawings or etchings have these qualities been more perfectly shown."

Elisabeth Luther Cary.

22 Model Draping.

(Way No. 31)

Done in 1890. Twenty-eight proofs printed by Way, twenty-five by Goulding, and drawing erased.

23 The Horoscope.

(Way No. 32)

Done in 1890. Six proofs printed by Way, twenty-five by Goulding, and drawing erased.

"But the time will undoubtedly come when a fine proof of the *Yellow House*, *Lannion*, or the ineffably beautiful

figure called *The Horoscope* or the exquisitely tender and pathetic drawings of the artist's wife will be immoderately desired."

Elisabeth Luther Cary, *Life of Whistler*.

24 **Vitré, the Canal.** (Way No. 39)

Done in 1893. Thirty-two proofs printed by Way, twenty-five by Goulding, and drawing erased.

"I think arrangements were made and materials got ready in view of his Brittany trip. Then began what he would have called 'the fun'; also a huge correspondence, for letters came sometimes twice a day, and it took all one's spare time to keep level with the answering. He sent first the subject known as *Vitré, the Canal*. The drawing was made with chalk and finished with stump, the sky and watery foreground being almost entirely so drawn. Now if this had been drawn upon stone, it would have been a simple matter for the printer; but it was done on transfer paper, and was new to us, and one dared not risking such a charming drawing without learning how to treat it. So I made some little drawings in the same manner, and had them put on stone, and worked out the proper treatment, and I was well rewarded by the successful result when *The Canal* was proved, and the confidence it gave him to follow this line of work with the perfect little group of lithographs of Luxembourg Gardens and the *Nude Model Reading*."

T. R. Way, *Memories of J. McNeill Whistler*.

25 **The Market Place, Vitré.** (Way No. 40)

Done in 1893. Twelve proofs printed.

26 **Gabled Roofs, Vitré.** (Way No. 41)

Done in 1893. Twelve proofs printed by Way, twenty-five by Goulding, and drawing erased.

27 **The Clock Makers, Paimpol.** (Way No. 42)

Done in 1893. Twelve proofs printed by Way, twenty-five by Goulding, and drawing erased.

28 **The Steps, Luxembourg.** (Way No. 43)

Done in 1893. Fifteen proofs printed by Way, twenty-five by Goulding, and drawing erased.

"In Paris he has found another motive in the garden—the Luxembourg with its broad terraces, wide flights of steps, prim paths and classic avenues, with its group of *bébés* all frills, *bonnes* all ribbons, *Parisiennes* all chic."

Joseph Pennell, *Lithography and Lithographers*.

29 **Conversation under the Statue, Luxembourg Gardens.** (Way No. 44)

Done in 1893. Fifteen proofs printed by Way, twenty-five by Goulding, and drawing erased.

"In one print in particular, the *Conversation*, he seems, on a few inches of paper, to give the entire gardens, or the very spirit of them. There is the posing statue under its canopy of trees, there below on the terrace are the well dressed women, one with her hat set aloft with inimitable swagger on the coils of her well-groomed hair;

there in the distance are the children at play, and it all sparkles with light and color. You scarce know which is the greatest marvel, the beauty of the garden, the character in the figures, or the slenderness of means employed to produce so large and comprehensive an effect."

Elizabeth Robins Pennell, *Whistler, the Master of the Lithograph.*

30 The Pantheon from the Terrace of the Luxembourg Gardens. (Way No. 45)

Done in 1893. Fifteen proofs printed by Way, twenty-five by Goulding, and drawing erased.

31 The Draped Figure Seated. (Way No. 46)

Done in 1893. Fifteen proofs printed by Way, twenty-five by Goulding, and drawing erased.

32 Nude Model Reclining. (Way No. 47)

Done in 1893. Twenty-five proofs printed by Way, twenty-five by Goulding, and drawing erased.

"The beautiful modelling of this figure shows again the most masterful use of the stump."

T. R. Way, *Lithograph Catalogue.*

33 Nursemaids (Les Bonnes du Luxembourg). (Way No. 48)

Done in 1894. Twenty-six proofs printed by Way, twenty-five by Goulding, and drawing erased.

"The student of this delicate and fastidious art, once familiarized with the medium as Whistler uses it, will recognize its peculiar appropriateness to what Mr. Way has truly called 'his great gift of exquisite vision.' Note, for example, the little view of the Luxembourg Gardens entitled *Les Bonnes*, in which the nurses with their formidable Parisienne caps, and the children with their frail French legs are scattered about the lovely gardens, shimmering in gray foliage and diffused light and rich in long perspective and classic architecture. Nothing could wear more the look of an art that has 'happened' or give more completely the impression of the spot. The line in the whole Luxembourg series is remarkably soft and full, and in other prints, where the line is subordinated, and where the stump has been used, effects of great beauty are obtained."

Elisabeth Luther Cary.

34 The Long Balcony. (Way No. 49)

Done in 1894, at the funeral procession of President Carnot, in Paris. Twenty-eight proofs printed by Way, twenty-five by Goulding, and drawing erased.

35 The Long Gallery, Louvre. (Way No. 52.)

Done in 1894. Twenty-eight proofs printed by Way, twenty-five by Goulding, and drawing erased.

36 Tête-à-Tête in the Garden. (Way No. 54)

Done in 1894. Twenty-eight proofs printed by Way, twenty-five by Goulding, and drawing erased.

37 The Terrace, Luxembourg. (Way No. 55)

Done in 1894. Twenty-five proofs printed by Way, twenty-five by Goulding, and drawing erased.

38 Late Picquet. (Way No. 57)

Done in 1894. Twenty-five proofs printed by Way, twenty-five by Goulding, and drawing erased.

39 Rue Furstenburg. (Way No. 59)

Done in 1894. Twenty-six proofs printed by Way, twenty-five by Goulding, and drawing erased.

"About 1894 he tried using another kind of transfer paper. It was very thin and transparent, with a surface like glass. . . . As it has no 'tooth' upon its surface at all, the greasy lithographic chalk slides over, leaving only a faint stain apparent, but its transferring qualities are very perfect. I heard Whistler once telling a man who objected that he could not see what he had drawn, that it was not necessary to see the effect in the drawing; that he drew with a stick of grease and looked to the printed proof for the final effect. And whilst this is an axiom of lithographic principles, it was and is literally true in the use of this transfer paper. . . . The first experiment was the subject called *Rue Furstenburg* and the change from the earlier prints was not unlike that which came over his etchings when he went to Venice."

T. R. Way, *Memories of J. McNeill Whistler*.

40 La Jolie New Yorkaise. (Way No. 61)

Done in 1894. Twenty-five proofs printed by Way, twenty-five by Goulding, and drawing erased.

41 The Duet. (Way No. 64)

Done in 1894. Thirty-nine proofs printed.

"On one of these he drew what I always think a very happy subject, *The Duet*, showing Mrs. Whistler and her sister at a grand piano, an evening effect with deep shadows upon the wall behind. I told him how much I admired it, but at first he condemned it for some reason, and said he would redraw the same subject. This he did, though to my mind not nearly so successfully, and then, after all, he had the first drawing printed."

T. R. Way, *Memories of J. McNeill Whistler*.

42 La Robe Rouge. (Way No. 68)

Done in 1894. Twenty-three proofs printed by Way, twenty-five by Goulding, and drawing erased.

"He aimed at suggesting color in black and white in a very different way from other men. In the case of one of his French drawings, *La Robe Rouge*, really a portrait of Mrs. Whistler, he said, 'You will think me mad, in expecting to suggest the actual color of the original.' But I did not at all; for he does suggest local color in all these prints to me—never merely a beautiful drawing of form only, but something by which one is able to feel the actual color of the subject drawn."

T. R. Way, *Memories of J. McNeill Whistler*.

43 **La Fruitière de la Rue de Grenelle.**

(Way No. 70)

Done in 1894. Thirty-three proofs printed by Way, twenty-five by Goulding, and drawing erased.

44 **The Sisters.**

(Way No. 71)

Done in 1894. First state.

"In its first state, of which there were about eight proofs, the outlines of the faces and of both ladies are uncertain and heavy, as also the foot which is seen under the table. Both these were cleared with the scraper."

T. R. Way, *Lithograph Catalogue*.

45 **The Same.**

Second state. Fifty proofs printed.

"Three other studies of Mrs. Whistler, in *La Robe Rouge*, *La Belle Dame Endormie*, and *The Sisters*, show him at work, in his happiest vein, from a most sympathetic source of inspiration."

T. R. Way, *Memories of J. McNeill Whistler*.

46 **The Forge, Passage du Dragon.**

(Way No. 72)

Done in 1894. First state. Thirty-five proofs printed by Way, twenty-five by Goulding, and drawing erased.

"In its first state the centre of the opening is full of light patches whilst outside in the foreground to the right there are two hens; these were cleared away, and the opening quieted and darkened with stump and point work."

T. R. Way, *Lithograph Catalogue*.

47 **The Same.**

Second state, with the changes mentioned above.

"Then he put this thin paper upon its trial to the uttermost extent as it were, by making the two drawings in the *Passage du Dragon*, *The Smith* and *The Forge*. The scale of both is much less than most of his other lithographs; indeed, in *The Forge* the little heads of the three smiths—which are seen in the gloom of the large opening in the wall—are most minute, whilst the completeness of modelling and finish leaves nothing to be desired. I look at them and marvel how they have been drawn. They are as soft as if they had been done with a stump."

T. R. Way, *Memories of J. McNeill Whistler*.

48 **The Smith, Passage du Dragon.**

(Way No. 73)

Done in 1894. First state. Thirty-four proofs printed by Way, twenty-five by Goulding, and drawing erased.

"In the first state. . . . *The Smith* is a gray figure with a white patch on his chest and on the lower part of his apron beneath the bench. The ground in front is almost white, and there are light patches to the left, and at the top of the opening. And the drawing of the archway and window above has failed to transfer properly to the stone. By elaborate use of both stump and point, all over the subject, the artist regained the quality which he aimed at.

T. R. Way, *Lithograph Catalogue*.

49 The Same.

Second state, with the changes mentioned above.

50 The Priest's House, Rouen. (Way No. 74)

Done in 1894. First state, about twelve proofs printed.

The central building has not yet been darkened, or other work added.

51 The Same.

Second state, with the changes mentioned above. Fifteen proofs printed by Way, twenty-five by Goulding, and drawing erased.

"If we turn from the portraits of people to the portraits of places—not vast composite places like London or Paris, but single houses or street corners, shows, or cafés—we see that they are characterized with the same close fidelity to the spirit of the theme. The *Long Gallery* of the Louvre, for example, with its polished floors, its noble arches, its wide vistas; the *Street in Lyme Regis* with its dogs and children, its greasy boisterous life; *The Priest's House, Rouen*, beautiful in age and weathered surfaces; *The Gabled Roofs of Vitré*; the little shops of Chelsea . . . all these are intimate portraits of the rarest accuracy."

Elisabeth Luther Cary.

52 A Portrait. (Way No. 75)

Done in 1895. A Portrait of Miss Howells. First state. Six proofs printed.

"It is somewhat difficult to describe the difference between the three states of this drawing, although when seen side by side it is apparent enough. The first state shows the drawing as transferred to the stone without retouching."

T. R. Way, *Lithograph Catalogue*.

53 The Same.

Third state, with much of the work in the background to the right added in the second state scraped away again.

"Then, whilst revising his many drawings upon the stones, he looked up other drawings not till then transferred, one a charming mother with a little naked child in her lap, drawn in 1890, which, for fear it should fail, he redrew first upon a second piece of transfer paper; both were laid down and the earlier drawing proved quite successful. One of the first subjects he tackled was *A Portrait of Miss Howells*, which he had made in Paris. It is especially interesting, as it was, I believe, the beginning of those he made by firelight, and its success may have been the inspiration which set him to do similar themes in several other portraits."

T. R. Way, *Memories of J. McNeill Whistler*.

54 Figure Study. (Way No. 76)

Done in 1895. Six proofs printed and drawing erased.

"There are also his little nudes, with the harmony of line, the purity of pose, the grace of contour for which they have been likened to the work of Tanagra."

Joseph Pennell, *Lithography and Lithographers*.

- 55 **Study.** (Way No. 77)
 Done in 1895. Six proofs printed and drawing erased.
- 56 **The Doctor.** (Way No. 78)
 Done in 1895. Thirty-three proofs printed.
 "Perhaps the best of all is the portrait of his brother, *The Doctor*, a splendid likeness on a minute scale."
 T. R. Way, *The Print-Collector's Quarterly*,
 Vol. III, No. 3.
- 57 **Mother and Child, No. 1.** (Way No. 80)
 Done in 1895. Thirty-three proofs printed.
 "With them, too, must be classed the *Mother and Child*, instinct with maternal devotion as the Madonnas of Bellini or Fra Angelico, the plump nakedness of the child a marvel of masterly execution, of eloquent form."
 Elizabeth Robins Pennell, *Whistler, the Master of the Lithograph*.
- 58 **Back of the Gaiety Theatre.** (Way No. 81)
 Done in 1895. Six proofs printed and drawing erased.
 A study of the large bow window in Wellington Street, formerly the home of the *Army and Navy Gazette*.
- 59 **Girl with Bowl.** (Way No. 82)
 Done in 1895. Twelve proofs printed.
 "Mr. Whistler's little model now sits reading, now reclines, now stands by a large bowl. In this print she wears but the beauty of her nudity; in that, drapery falls about her in folds that help to express rather than hide the modelling of the flesh beneath, or sways and floats with every movement of her body."
 Elizabeth Robins Pennell, *Whistler, the Master of the Lithograph*.
- 60 **The Little Doorway, Lyme Regis.** (Way No. 83)
 Done in 1895. Fifteen proofs printed by Way, twenty-five by Goulding, and drawing erased.
- 61 **The Master Smith.** (Way No. 84)
 Done in 1895. Fifteen proofs printed by Way, twenty-five by Goulding, and drawing erased.
- 62 **The Strong Arm.** (Way No. 89)
 Done in 1895. Fifteen proofs printed by Way, twenty-five by Goulding, and drawing erased.
 "Two of these forges are, I think, of quite special interest. One called *The Strong Arm* shows a smith holding a bar in the furnace with his strong right hand, whilst his left is raised to work the bellows, and behind is seen just the face of another man. It is a drawing of the slightest character if one judges by the number of lines and the evident rapidity of work, but the expression of the blaze of light upon the figures and the smoke from the fire, without any dark shadows at all to help the effect, is masterly in the extreme."
 T. R. Way, *Memories of J. McNeill Whistler*.

63 **The Blacksmith.**

(Way No. 90)

Done in 1895. Second state. Fifteen proofs printed by Way, twenty-five by Goulding, and drawing erased.

"The effect of the first state of *The Blacksmith* is very gray and soft, the shadows almost all confined to the square opening behind the figure and principally obtained by stumpwork over the chalk drawing. The Smith's face too is quite clean. In the second state the features are elaborated, the shadows of the recess greatly strengthened, especially close behind the head; there is still very little color outside the recess. In the finished state the whole drawing has been made much more brilliant and definite with soft chalk lines; the rich shadow to the left of the figure and behind the big tub in the foreground being absent from the earlier states, as also is the color on the walls all round the recess. About ten of the first and four of the second states."

T. R. Way, *Lithograph Catalogue*.

64 **The Same.**

(Way No. 90)

Last state.

"The other, called *The Blacksmith*, is just as elaborate as the former (*The Strong Arm*) is slight. There is but one figure in this, and his action is very similar, but he stands in a dark recess, and Whistler has delighted in elaborating the whole subject to its fullest extent. In its early state it was one of the disappointments, probably because, like the two forge subjects of the *Passage du Dragon*, he asked too much from his thin transfer paper, and, as he himself said, worried it too much, but later, when he came to London, he worked on it again and again. I stood for him in as nearly the same arrangement of light as could be got at Wellington Street, and eventually he perfected it."

T. R. Way, *Memories of J. McNeill Whistler*.

65 **The Fair.**

(Way No. 92)

Done in 1895. Fifteen proofs printed by Way, twenty-five by Goulding, and drawing erased.

A very busy scene at night-time in Lyme Regis.

"Or it is *The Town Fair* in which he has revelled: the crowded tents, the flapping canvas, the glaring lights, the falling shadows, and the holiday makers—strange imposing figures in their unwonted surroundings."

Elizabeth Robins Pennell, *Whistler, the Master of the Lithograph*.

66 **John Grove.**

(Way No. 93)

Done in 1895. Six proofs printed.

67 **Sunday, Lyme Regis.**

(Way No. 96)

Done in 1895. Thirty-five proofs printed by Way, twenty-five by Goulding, and drawing erased.

"Town, with its moving figures, its dim enchanted shops, is for him as inexhaustible at *Lyme Regis*. On *Sunday* he is happily conscious of the long placid street, the slow going men and women; and with the lightest

touch, the simplest means, he has put down on paper the curving lines marked out by the direction of the simple houses, the movement of the little figures, the swirl of a skirt in the wind, the calm and quiet of the day."

Elizabeth Robins Pennell, *Whistler, the Master of the Lithograph.*

- 68 **Little Evelyn.** (Way No. 110)
Done in 1896. Fifteen proofs printed.

- 69 **The Same.**
Another impression.

- 70 **Needlework.** (Way No. 113)
Done in 1896. Fifteen proofs printed by Way, twenty-five by Goulding, and drawing erased.

- 71 **The Manager's Window, Gaiety Theatre.** (Way No. 114)
Done in 1896. Fifteen proofs printed by Way, twenty-five by Goulding, and drawing erased.

"His manner of work I had many opportunities of seeing at this time. I stood and watched him draw yet another Gaiety subject, and saw the chalk pass again and again over the paper without any mark made, until suddenly a firm line appeared. There was a rain-water pipe on the building, and when the line came to express it, it was not a pipe but *the* one of the building opposite, as carefully drawn as if it had been an eye. It was his manner always; whatever he chose to put down was, as it were, a portrait of that object."

T. R. Way, *Memories of J. McNeill Whistler.*

- 72 **The Thames.** / (Way No. 125)
Done in 1896. Twelve proofs printed by Way, twenty-five by Goulding, and drawing erased.

"Next we will take the last lithotint which he made when staying at the Savoy Hotel—*The Thames*. Before commencing this very elaborate subject, he appears to have made an oil study, which, however, has not been carried anything like as far as the print. Again he had the stone prepared with half-tone for him, and drew—this time from nature—the river with the buildings on the opposite side, and Waterloo Bridge and Charing Cross Railway Bridge on either hand, barges sailing by, and in the foreground the Embankment with passing hansom cabs and figures seen through the lace work of the branches of the trees in the gardens below the hotel. On this occasion, although he had done his part well, the prepared ground proved to be uneven, so he went over the whole drawing with a scraper twice, so that there are three distinct states of this print, but the final is what he wanted, and is splendid indeed; there were only twelve proofs printed, but it was reprinted after his death. He knew what he wanted to get, and nothing short of it would satisfy him even if the work had to be done over and over again; no trouble was too great for him to take."

T. R. Way, *The Print-Collector's Quarterly*,
Vol. III, No. 3.

73 The Butcher's Dog. (Way No. 128)

Done in 1896. Twenty-one proofs printed by Way, twenty-five by Goulding, and drawing erased.

The doorway to a block of buildings in Cleveland Street.

74 Count Robert de Montesquiou. (Way No. 139)

Printed in Paris.

"He had painted a full length portrait of Count Robert de Montesquiou and the proprietors of the *Gazette des Beaux Arts* asked him to make a lithograph of it for the magazine in place of a mezzotint which they had had engraved, but which he condemned. There are at least four lithographs of the subject which are said to be by Whistler. Two are undoubtedly his, Nos. 137 and 138; the other two which are only beginnings may have been so, but it is surprising that he had them transferred to stone and proved in the state in which they now appear. He was so dissatisfied with his work that he would not allow it to be printed for the *Gazette*, and said it only proved the absurdity of expecting an artist to repeat his masterpiece. He could not copy his own work. Nevertheless these two are very interesting."

T. R. Way, *The Print-Collector's Quarterly*,
Vol. III, No. 3.

75 Lady Haden. (Way No. 143)

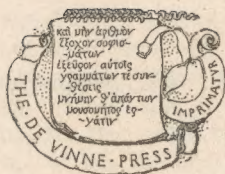
Done in 1895. Six proofs printed and drawing erased.

76 The Shoemaker. (Way No. 151)

Printed in Paris.

77 The Medici Collar. (Way No. 153)

Printed in Paris.



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